

PLATE LIII. BORDER OF NEEDLE-POINT RAISED LACE, CALLED SPANISH  
ROSE-POINT

The fond or toilé of this lace is partly made of bobbin-made tape; on this is raised work, and gimps as well as buttonhole-stitched cordonnets of different dimensions outline and accentuate the rounded serrations and inner portions of the conventional foliage forms, into which are introduced many varieties of modes. 4 ft. 6½ in.

*Spanish, 17th century*



PLATE LIV. TWO SPECIMENS OF NEEDLE-POINT RAISED LACE, CALLED **SPANISH ROSE-POINT**  
(SLIGHTLY REDUCED IN SIZE)

The fond is partly of bobbin-made tape: on this is raised work of gimp and various cordonnets buttonhole-stitched and edged with loops.  
These latter, from their sort of caterpillar effect, originate the fanciful name sometimes given of caterpillar point  
*Spanish, 17th century*

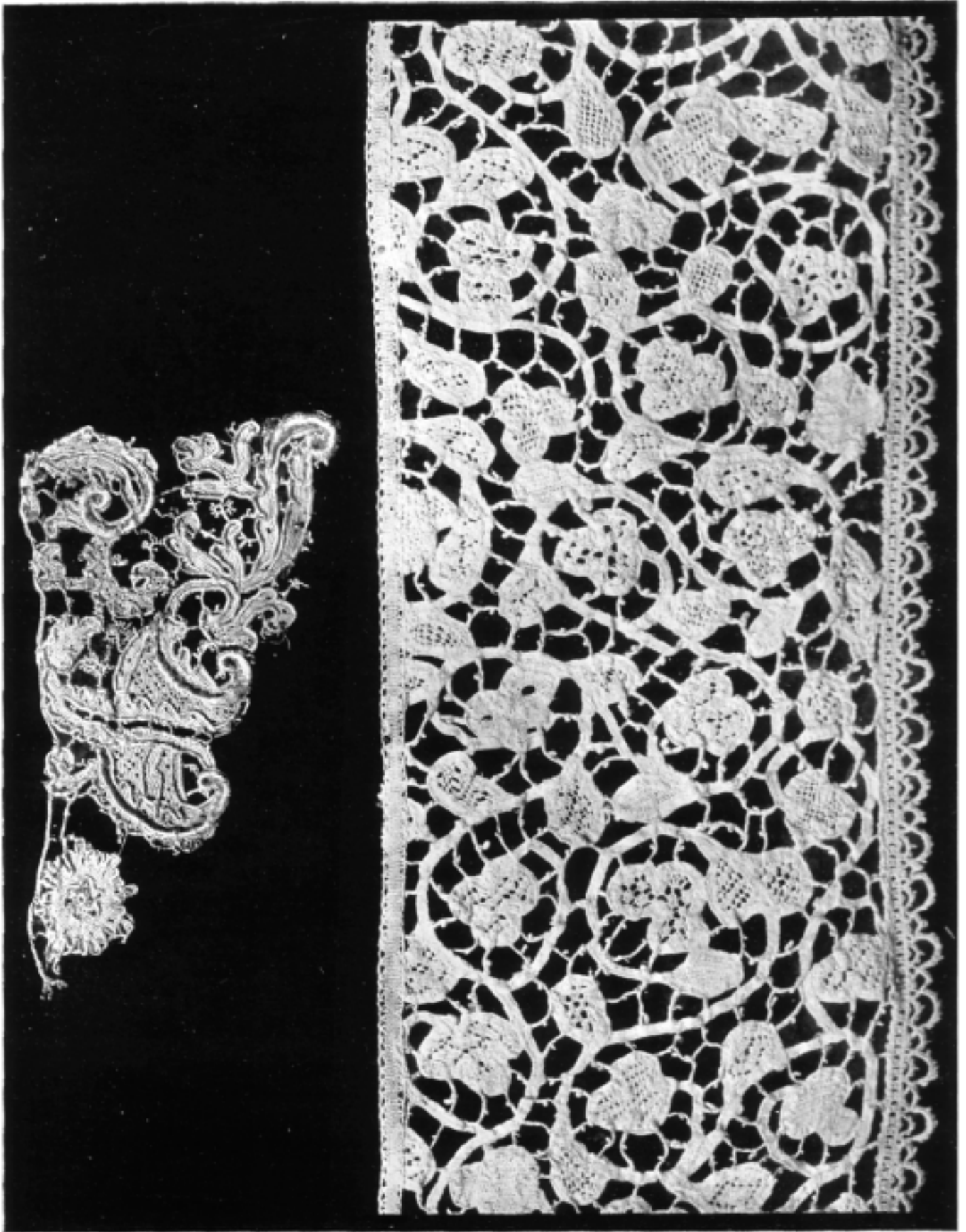


PLATE LV. TWO EXAMPLES OF NEEDLE-POINT LACE

No. 1 is of silk needle-point lace with cordonnet, buttonholed in different sizes. This is a small portion, actual size, of the lace used to embellish the Jewish talith or silk mantle or scarf worn at prayers.

*Venetian, 17th century*

No. 2. Border of needle-point lace sometimes called mezzo-punto, as fine bobbin-made tape or braid is used to outline the pattern, two or three varieties of needle fillings are wrought within the tape forms. 19 in.

*17th century*



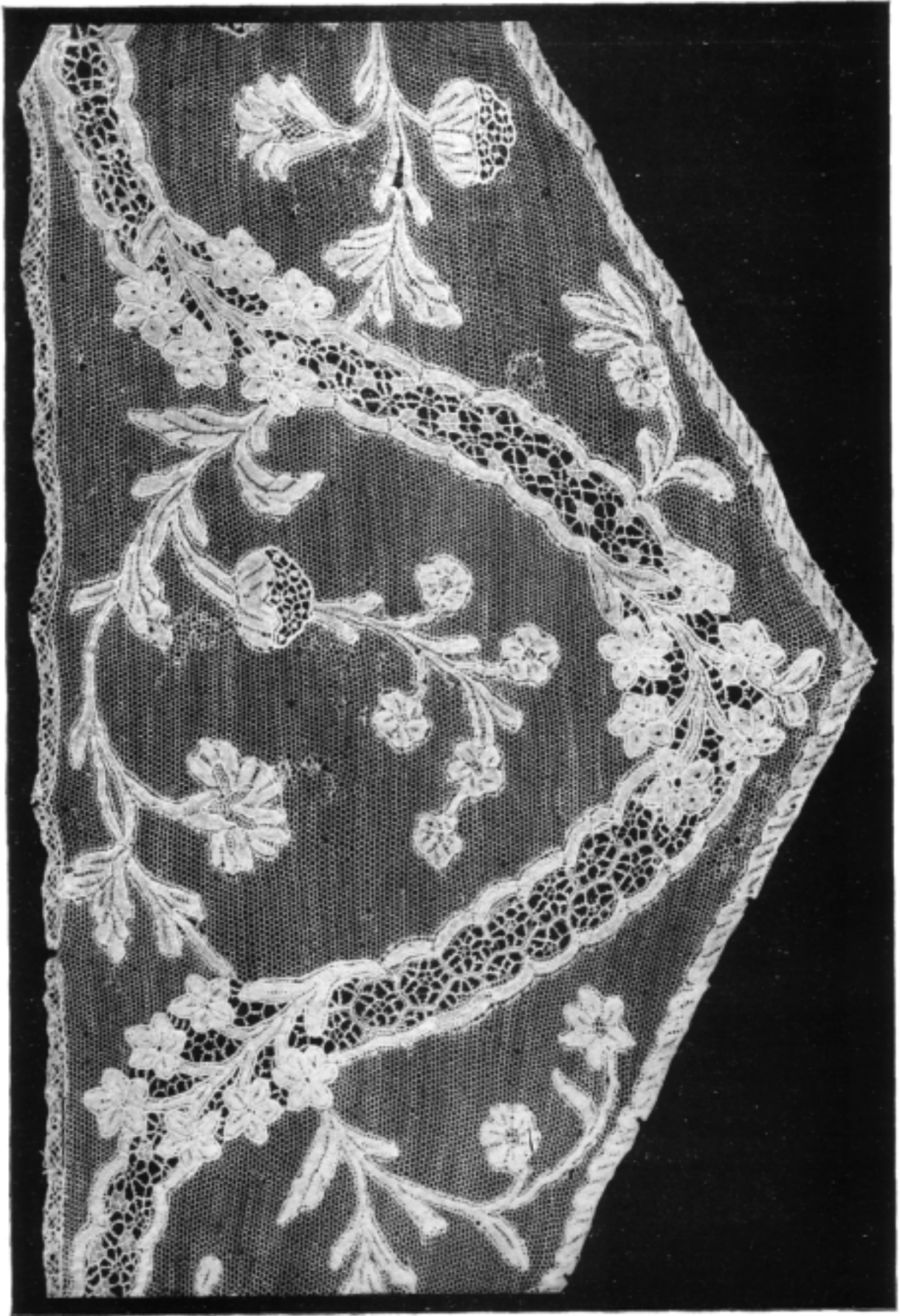


PLATE LVI. CAP OF NEEDLE-POINT LACE À RESEAU

The design consists of a wavy open ornamental ribband device crossing a spray of conventional flowers. This lace may be distinguished from Alençon by the use of a single thread instead of a buttonholed stitch in the cordonnet as well as by the make and lay of the meshed ground, point de Venise à réseau. The style of the design is borrowed from the French of the latter part of the seventeenth century. 2 ft. 8 in. x 6 in.

*Venetian, late 17th century*



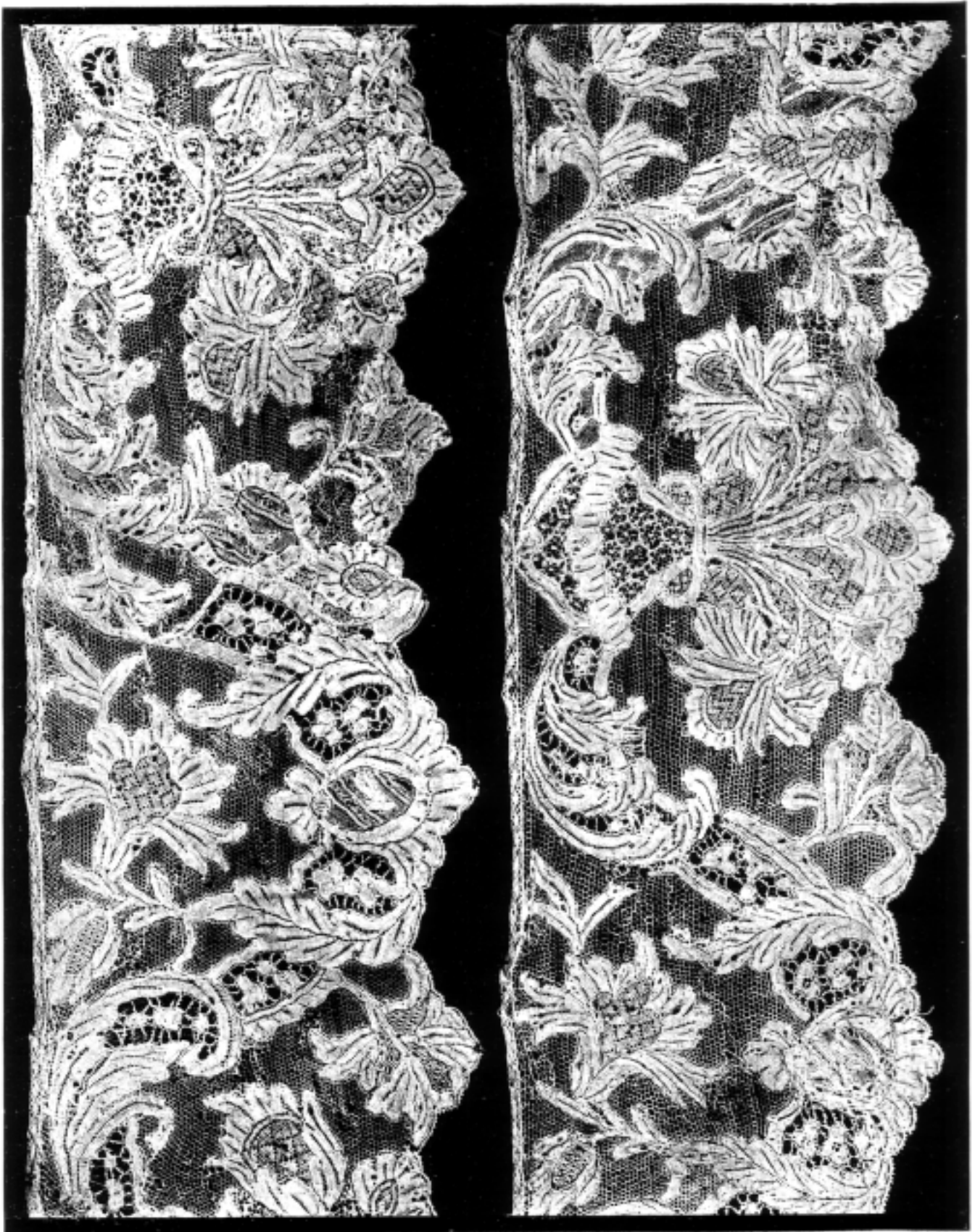


PLATE LVII. A BORDER OF NEEDLE-POINT LACE, VENETIAN  
POINT À RÉSEAU

The leading masses of the pattern undulate, and between the undulations are either conventional leaves or flowers filled in with simple diaper modes and more openly arranged brides picotées. 3 ft. 5 in.

*Venetian, late 17th century*

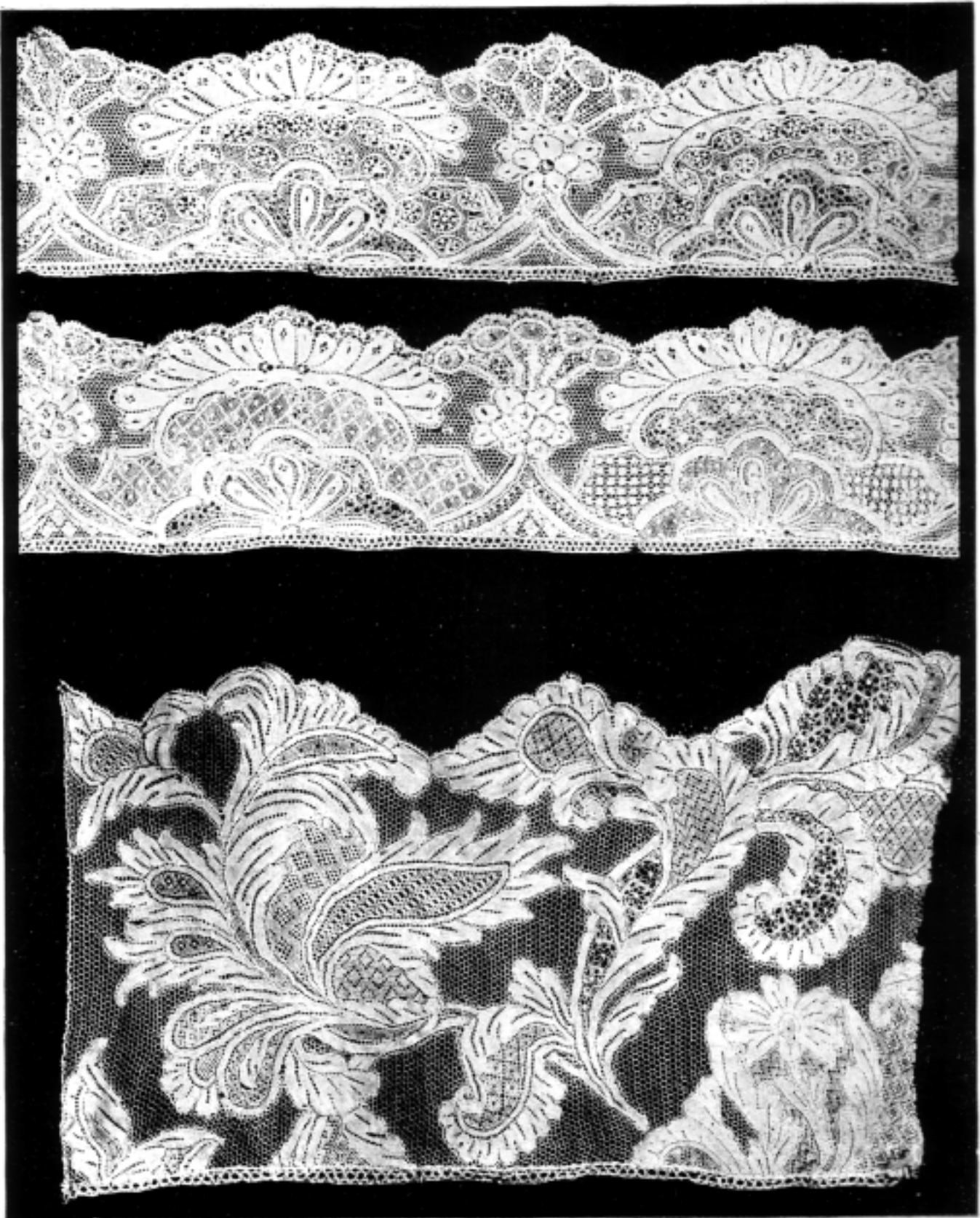


PLATE LVIII. TWO EXAMPLES OF VENETIAN POINT À RÉSEAU

No. 1. Needle-point lace usually called Venetian point à réseau. The pattern entirely covers the lace and is of conventional floral type : the fillings are very varied. This lace is not Venetian in design, and was probably made at Sedan. 6 ft. 5 in.

*Sedan, early 18th century*

No. 2 is a beautiful fragment, actual size, of Venetian point à réseau

*Venice, late 17th century*



PLATE LIX. A BORDER OF NEEDLE-POINT LACE, POSSIBLY VENETIAN,  
THOUGH THE STYLE IS FRENCH

The pattern is of leafy scrolls and conventional flowers well marked, enriched with light fillings and outlined with cordonnet of fine buttonhole-stitching. The ground is of buttonholed brides arranged into hexagons strongly suggestive of Point d'Argentan. 6 ft. 6 in.  
*French—(?) Alençon or Sedan—late 17th century*



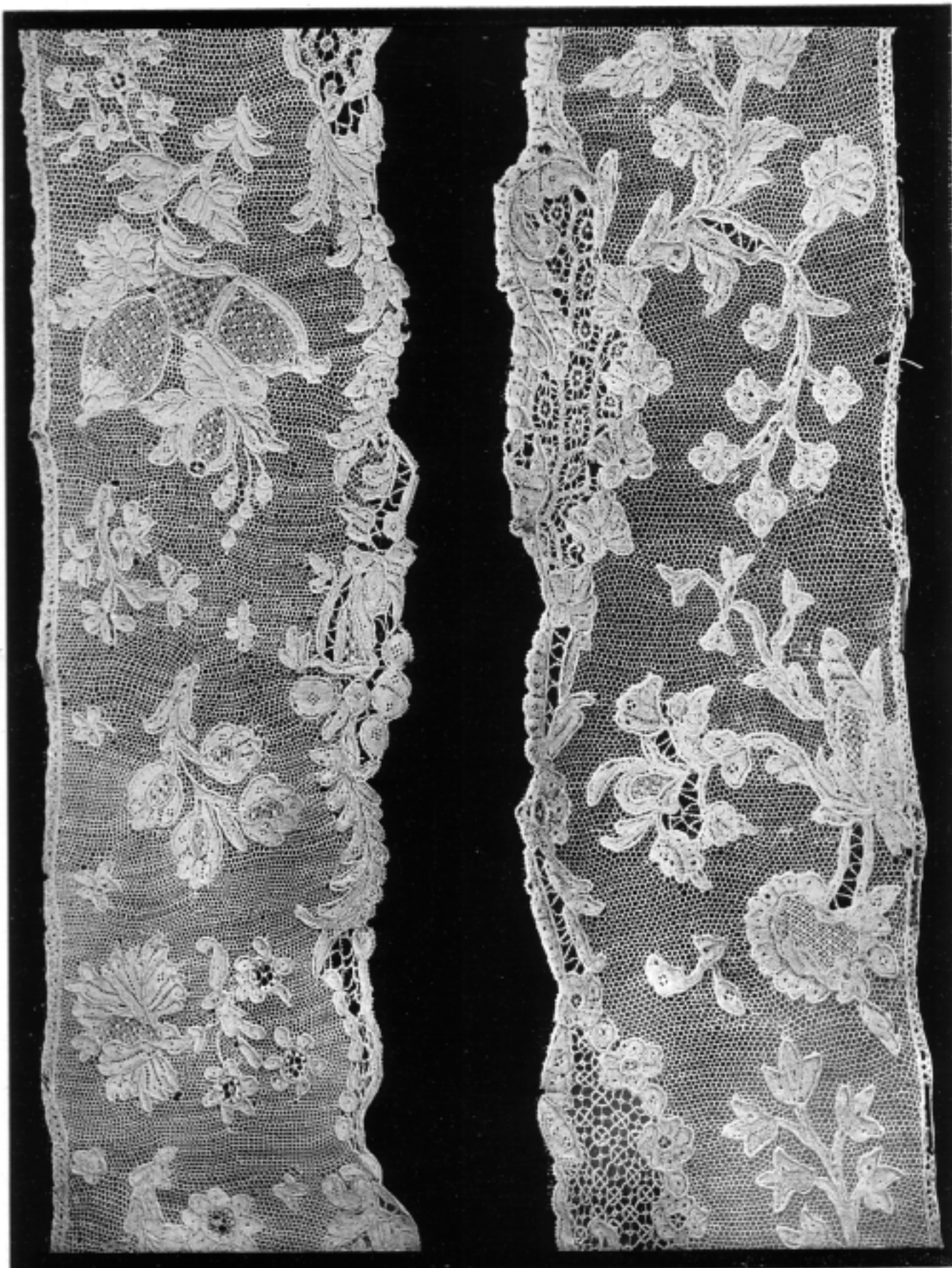


PLATE LX. TWO PATTERNS NEEDLE-POINT LACE À RÉSEAU CALLED  
POINT D'ALENÇON

In No. 1 the pattern is Venetian in style and the fillings and réseau also mark it as from Burano. In No. 2 the style is more French and it may be from Alençon: every detail of the patterns is outlined with a buttonhole-stitch cordonnet. Together 9 ft. 6 in. *Date 17th century*

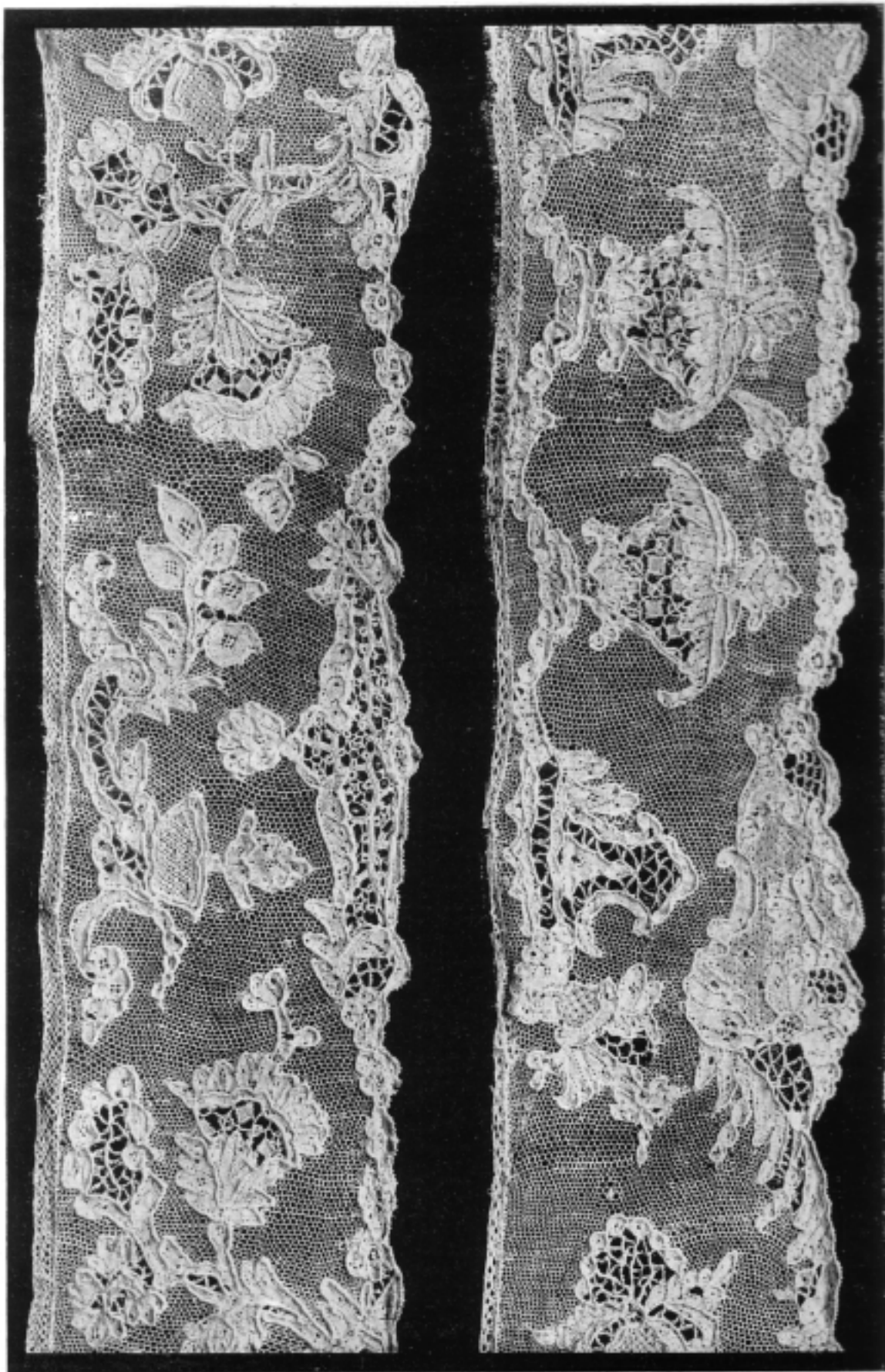


PLATE LXI. TWO BORDERS OF NEEDLE-POINT LACE À RÉSEAU,  
CALLED POINT D'ALENÇON

In the border small compartments are treated with modes or à jours and occasional brides picotées :  
a buttonhole-stitch cordonnet outlines every detail of the pattern  
4 ft. 8 in. *Alençon, about 1710*

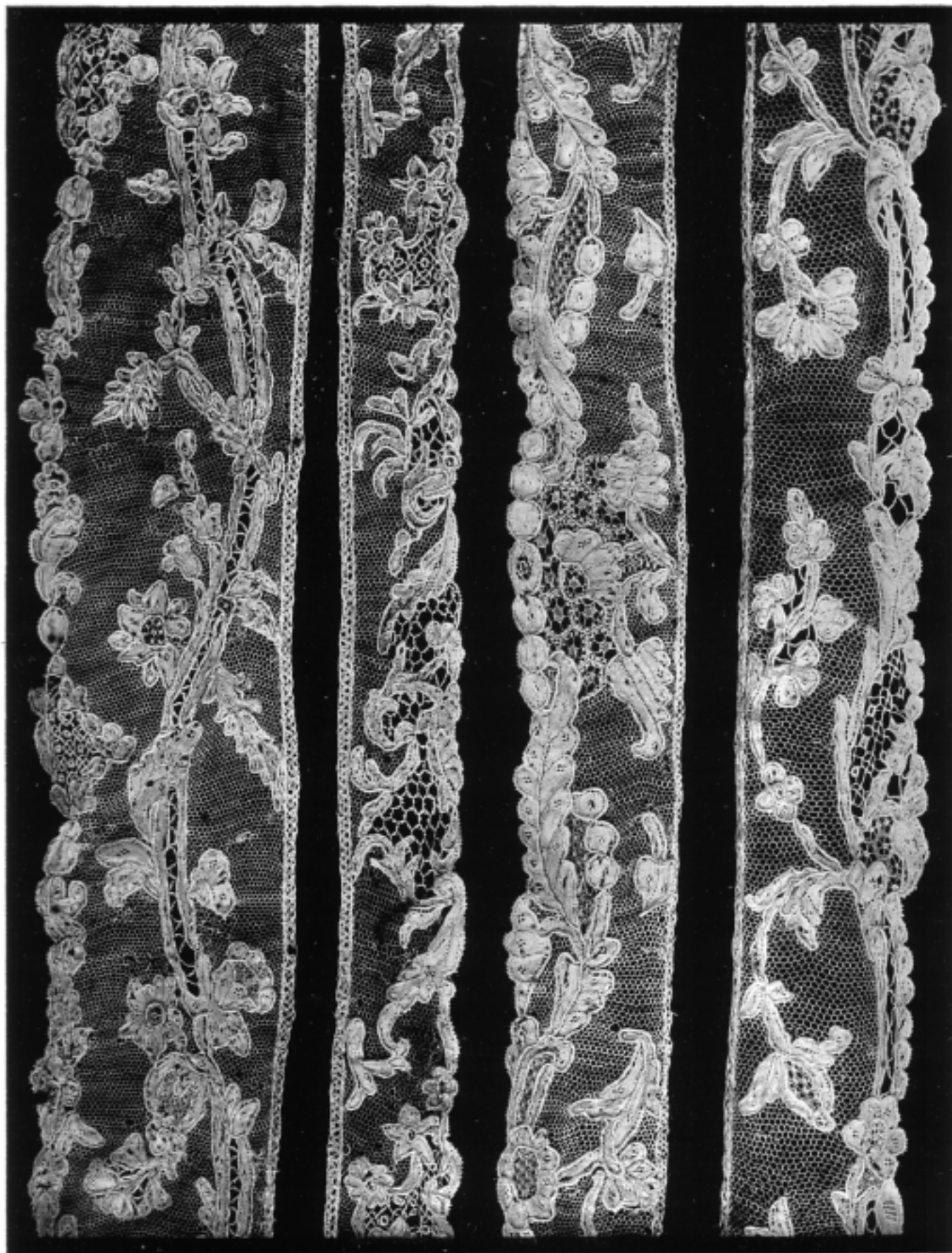


PLATE LXII. FOUR BORDERS OF NEEDLE-POINT LACE À RÉSEAU,  
CALLED POINT D'ALENÇON

Together 13 ft. 6 in.

*Alençon, about 1740*





PLATE LXIII. CAP-BORDER OF NEEDLE-POINT LACE À RÉSEAU,  
CALLED POINT D'ALENÇON

The pattern consists of a waved stem serrated, from which spring small sprays of flowers. The width is graduated and the length is without a join. The modes or fillings, at intervals along the edge, are of dainty star and other geometric devices and all particularly characteristic of French (Alençon) lace. 3 ft. 4 in.

*Alençon, middle 18th century*

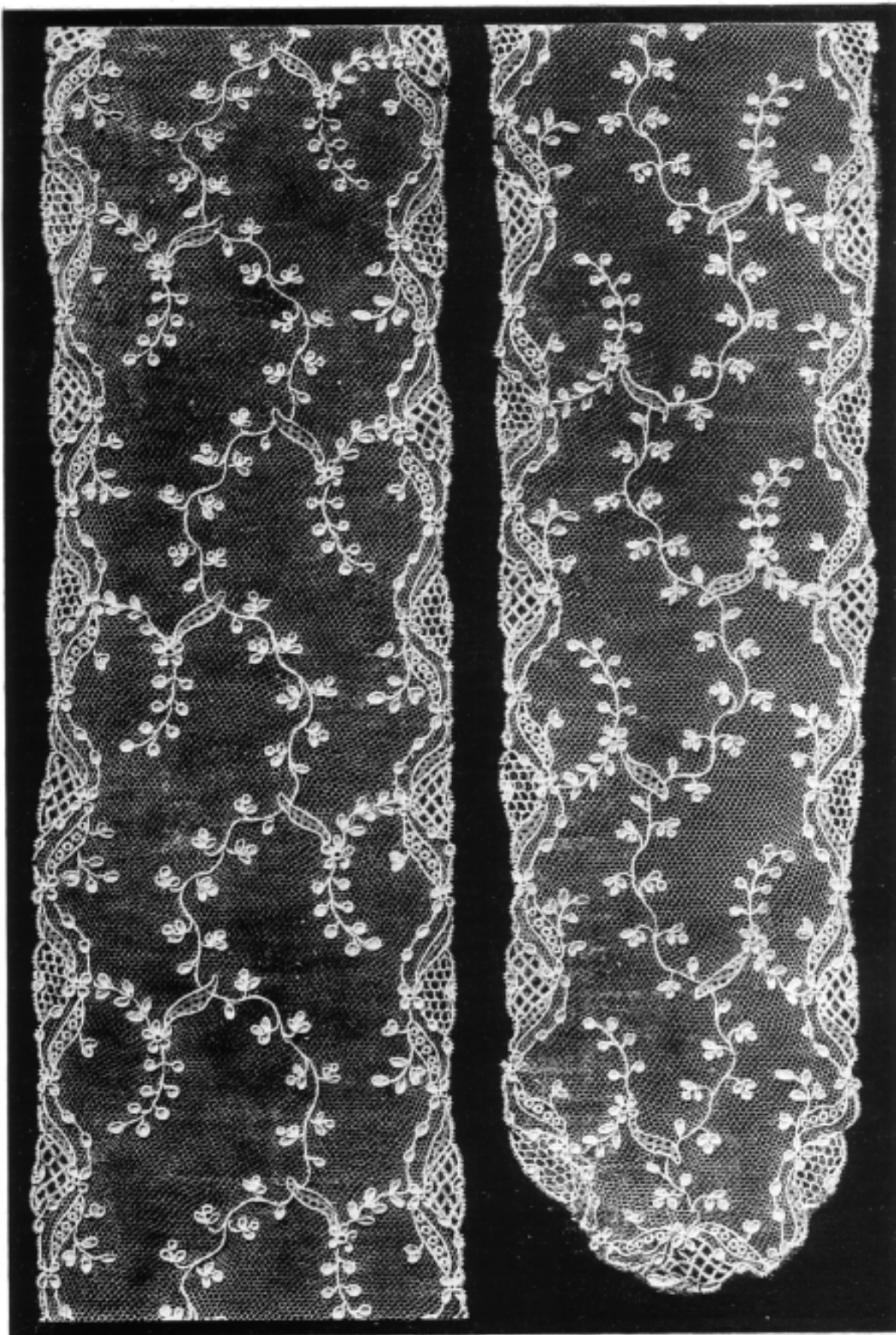


PLATE LXIV. BEAUTIFUL LAPPET OF NEEDLE-POINT LACE À RÉSEAU  
CALLED POINT D'ALENÇON

The pattern is of tiny wavy stems, having little leaves and peapods, which recur in the design of the outer border with lattice and honeycomb fillings enriched with minute picots. 4 ft.  
*Alençon, late 18th century*

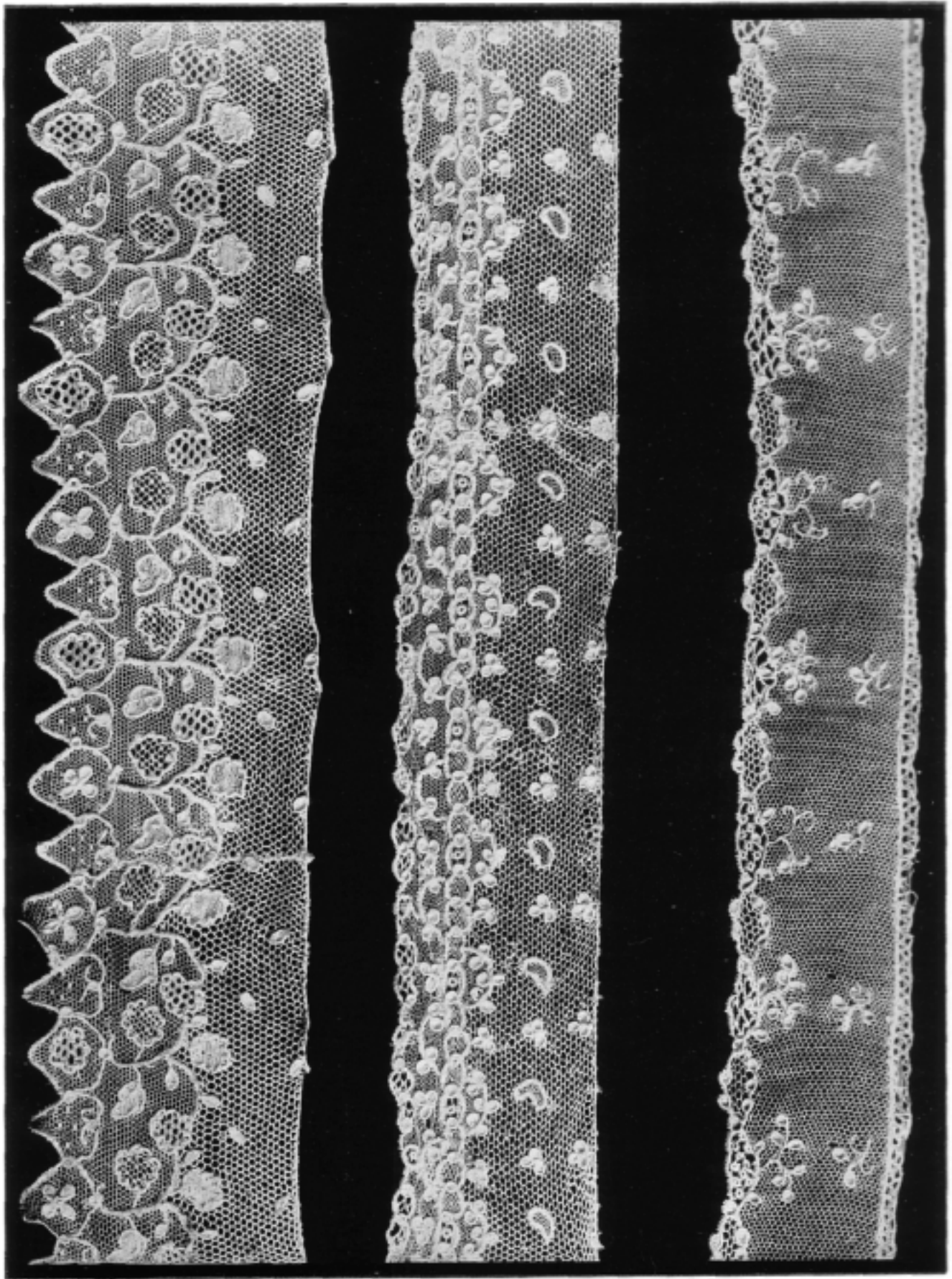


PLATE LXV. THREE PATTERNS OF NEEDLE-POINT LACE À RÉSEAU CALLED  
POINT D'ALENÇON

The ornamental design is mainly confined to the border, the réseau being sprinkled with dots, called pois or sometimes larmes (hence the expression semé de larmes). Together 7 ft. 6 in

*Alençon, late 18th century*



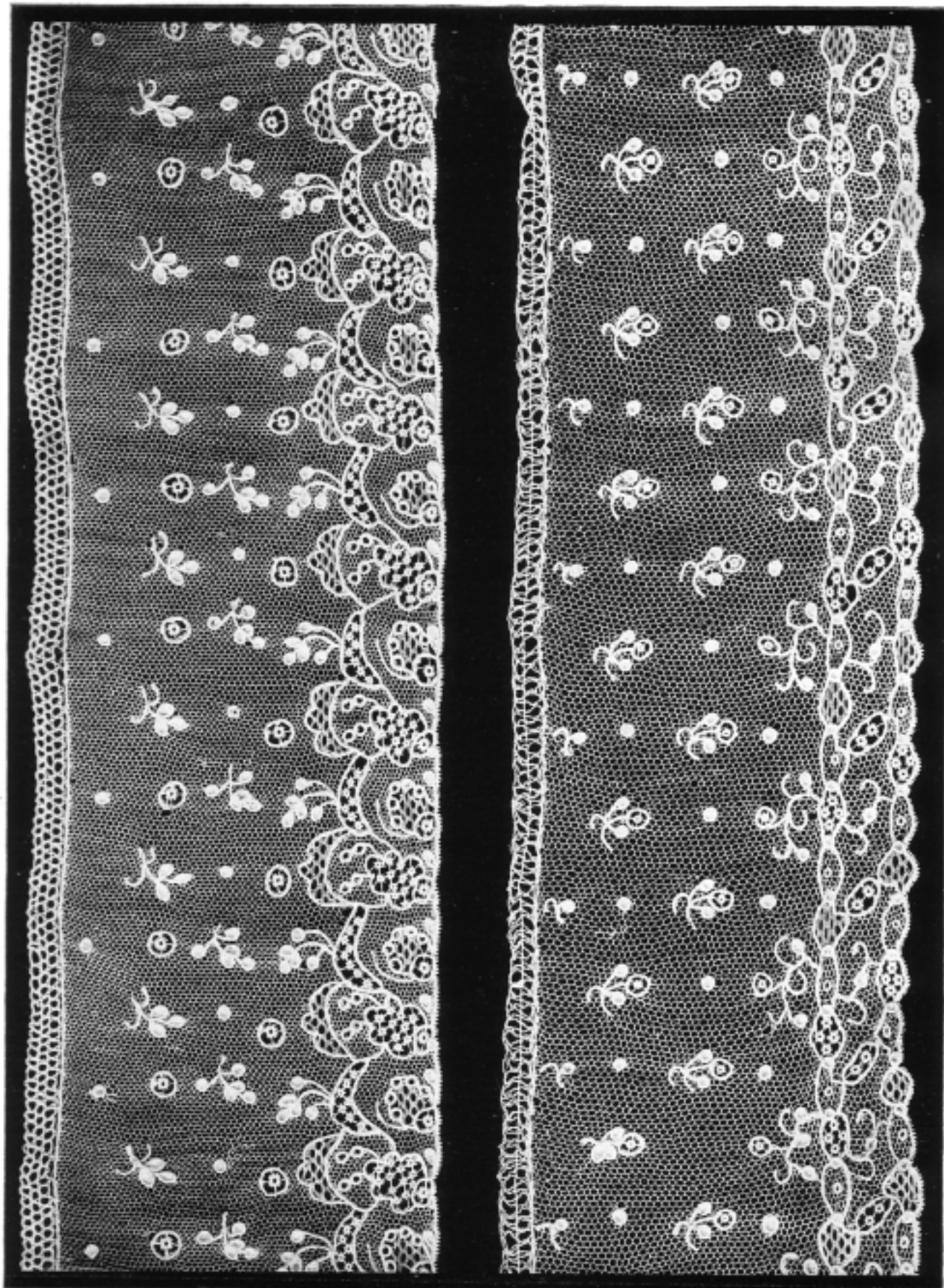


PLATE LXVI. TWO PATTERNS OF NEEDLE-POINT LACE À RÉSEAU, CALLED  
POINT D'ALENÇON

The main ornamentation is along the border. The ground is semé de pois and little sprays, after the style of other such small devices, some of which gave rise to the term semé de larmes. Together 9 ft. 10 in.  
*Alençon, late 18th century*

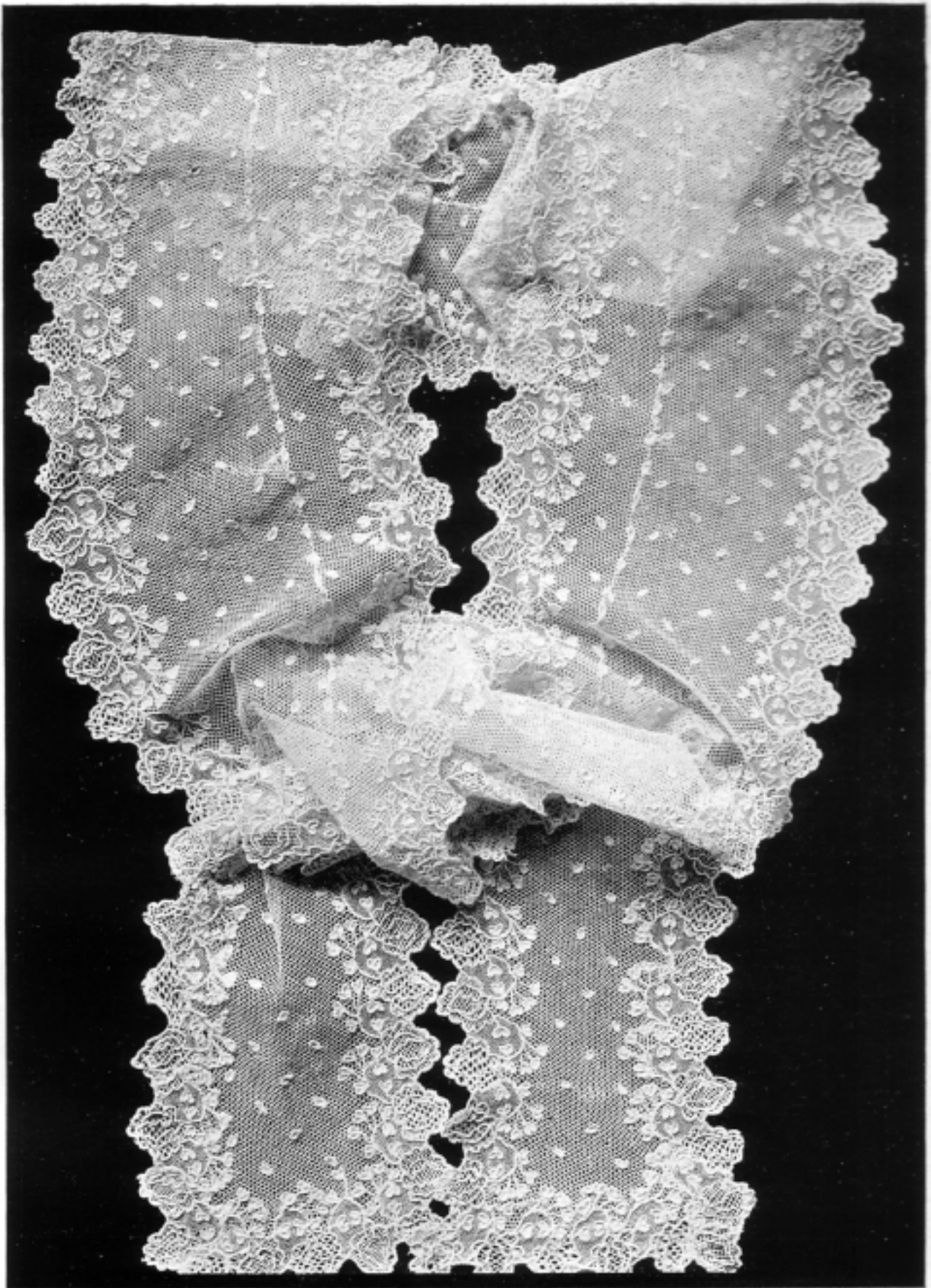


PLATE LXVII. CAPE OF NEEDLE-POINT CALLED POINT D'ALENÇON  
(MUCH REDUCED IN SIZE)

This piece shows two sizes of mesh in the réseaux: the large forms the main ground, *semé de larmes*, whilst the finer is introduced as a mode in the border of pointed leafy forms. 5 ft. 3 in. x 5½ in.

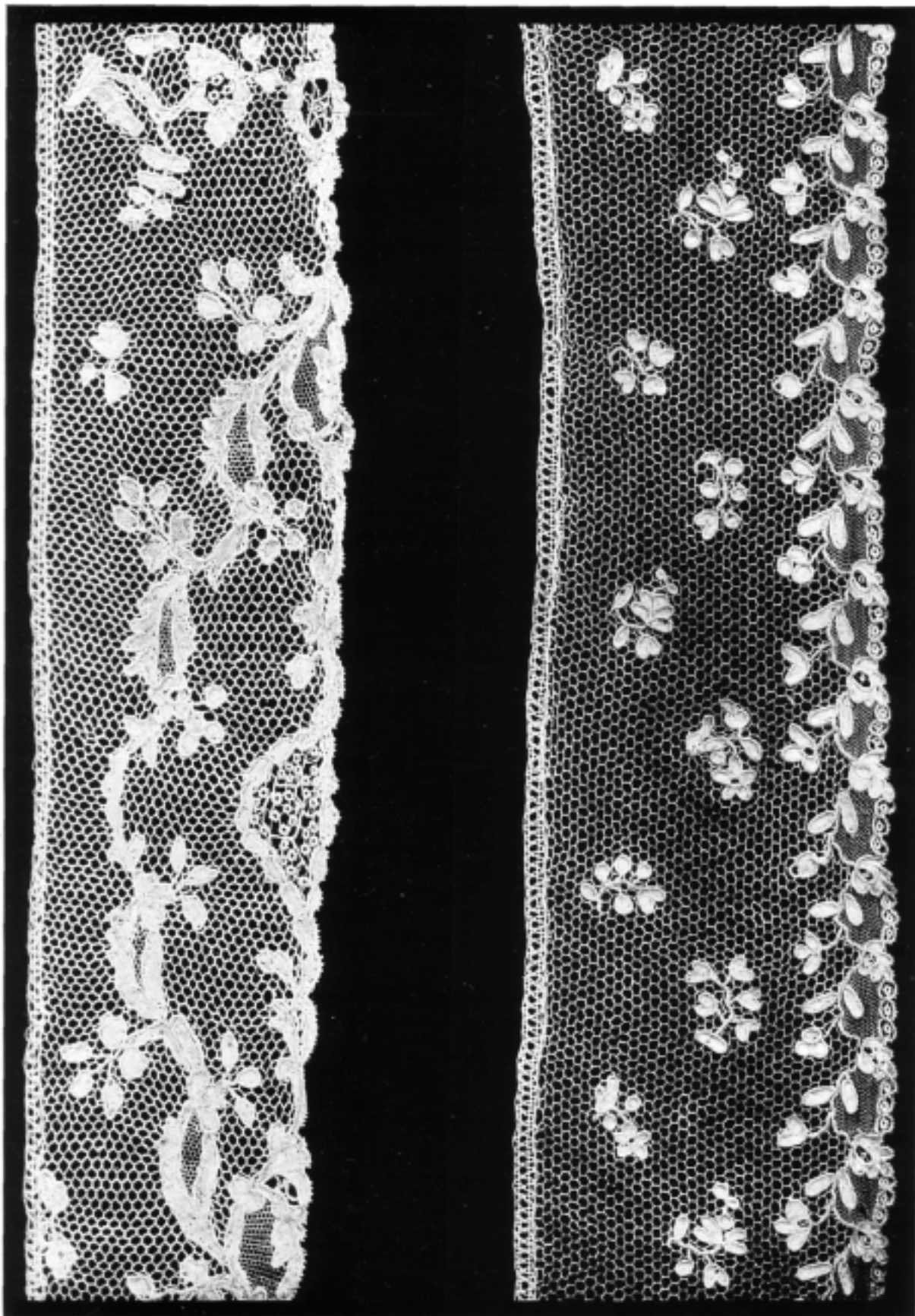


PLATE LXVIII. TWO BORDERS OF NEEDLE-POINT LACE

Called point d'Argentan, on account of the make of the big mesh ground. The pattern of the first is similar to that of No. LXIII. ; in the waved garland is a filling of very fine mesh (the Alençon ground). The pattern of the second is of the semé de pois or de larmes style, and in the edge is a recurrent filling of fine Alençon ground. The main ground of both pieces is composed of hexagonal meshes worked over in buttonhole-stitch, as in Argentan lace. Together 4 ft. 10 in.

*Argentan. No. 1 about 1750. No. 2 about 1780*



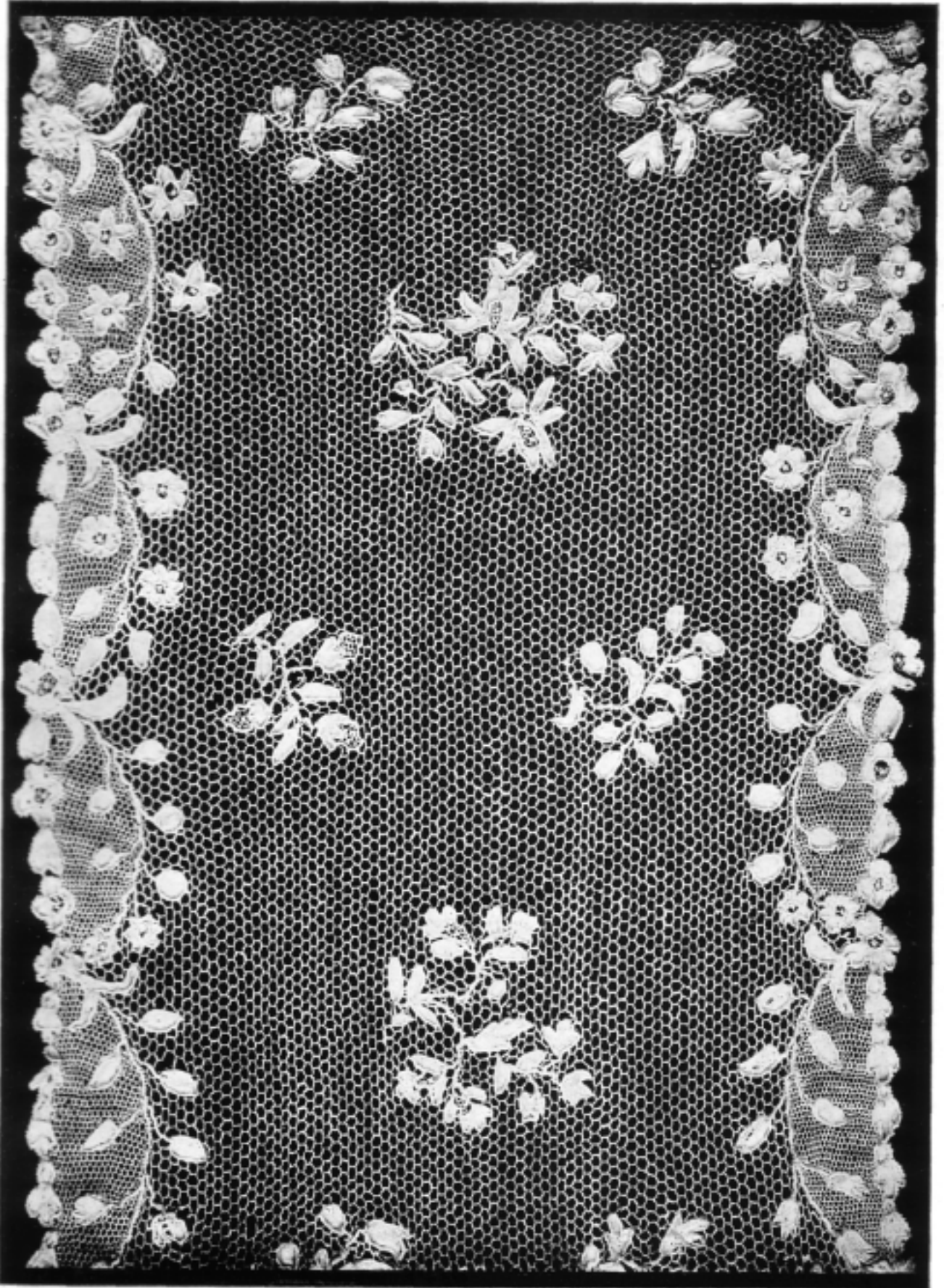


PLATE LXIX. LAPPET OF NEEDLE-POINT LACE, CALLED POINT D'ARGENTAN

The edge is formed by repeated curved sprays enclosing small spaces which are filled by a fine Alençon réseau : sprays of flowers also occur at intervals along the lace. The ground is entirely composed of hexagonal meshes worked over in button-hole stitch of Point d'Argentan. 4 ft. 2 in. × 7 in.  
*Argentan, late 18th century*

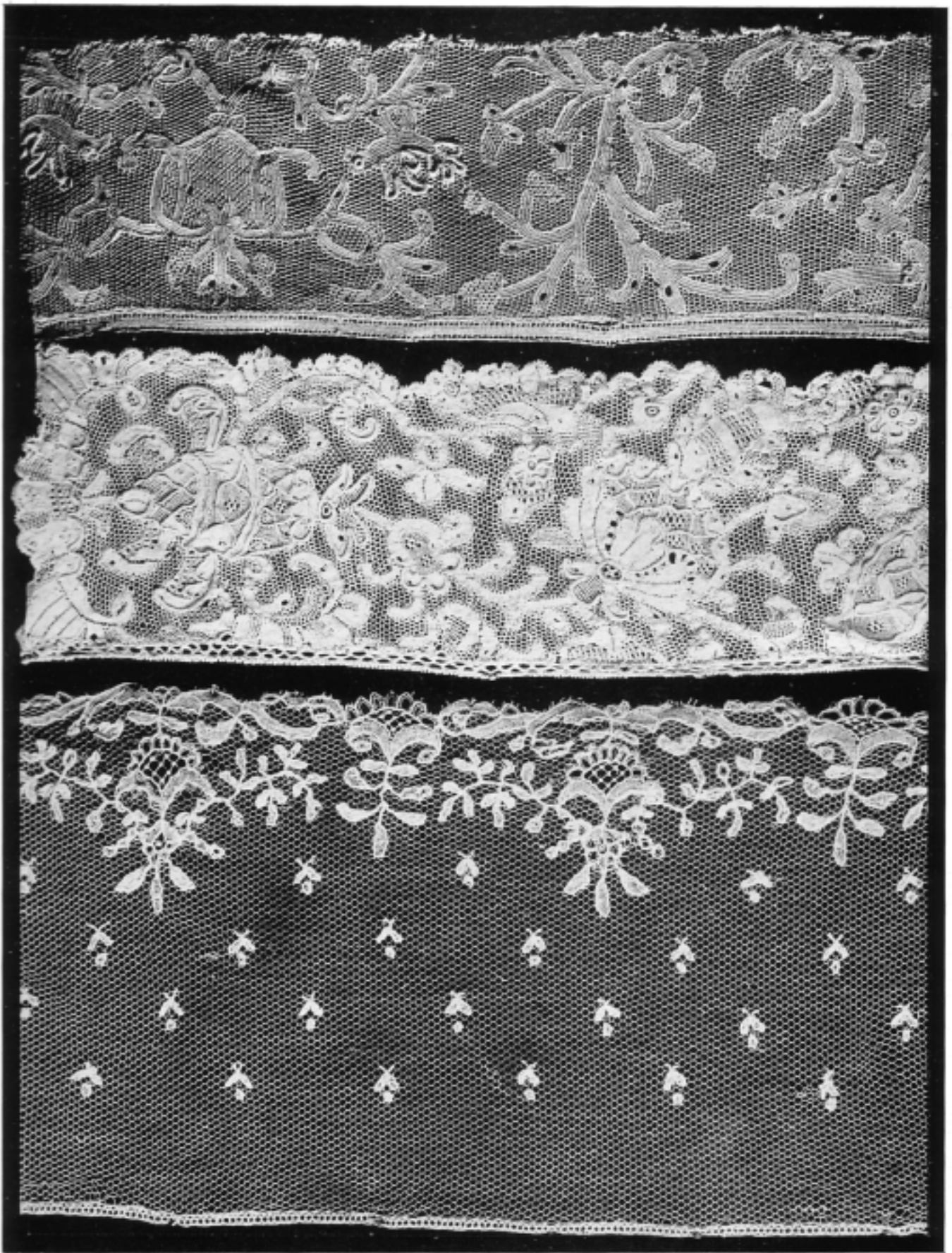


PLATE LXX. THREE SPECIMENS OF NEEDLE-POINT LACE

No. 1 is of silk lace à réseau and has a quaint stiff pattern of branches with birds introduced; a stout thread cordonnet outlines most of the pattern, that of the eye, wing and tail of each bird is overworked with buttonhole-stitch

*Probably Portuguese, 18th century*

No. 2 is from a floral design treated with occasional buttonhole cordonnet as in No. 1.

No. 3. Border of needle-point, called "point de gaze" on account of the extreme delicacy of the bobbin-made réseau (vrai réseau de Bruxelles): the pattern is a flowery border with small sprays recurring in the ground in the style of the Louis XVI period

*Brussels, 18th century*

Together 3 ft. 3 in.



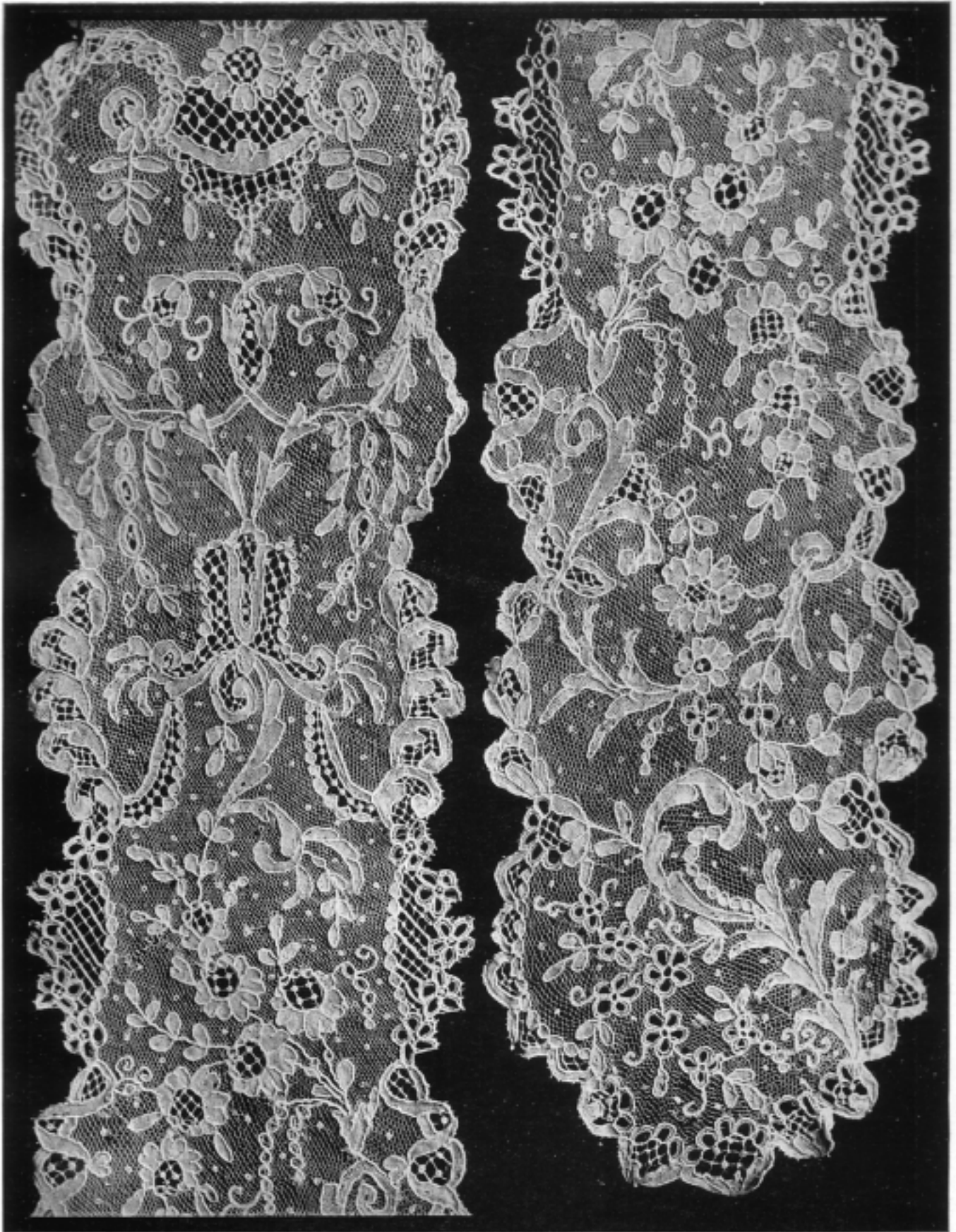


PLATE LXXI. LAPPET OF NEEDLE-POINT LACE

Called point de gaze on account of the delicacy of the réseau. The design of scrolls and flowers is chiefly worked in a rather loose toilé, outlined with a stout thread cordonnet and enriched with various open modes or fillings. 3 ft. 3 in.  $\times$  4 $\frac{1}{2}$  in.  
*Brussels, 1830*



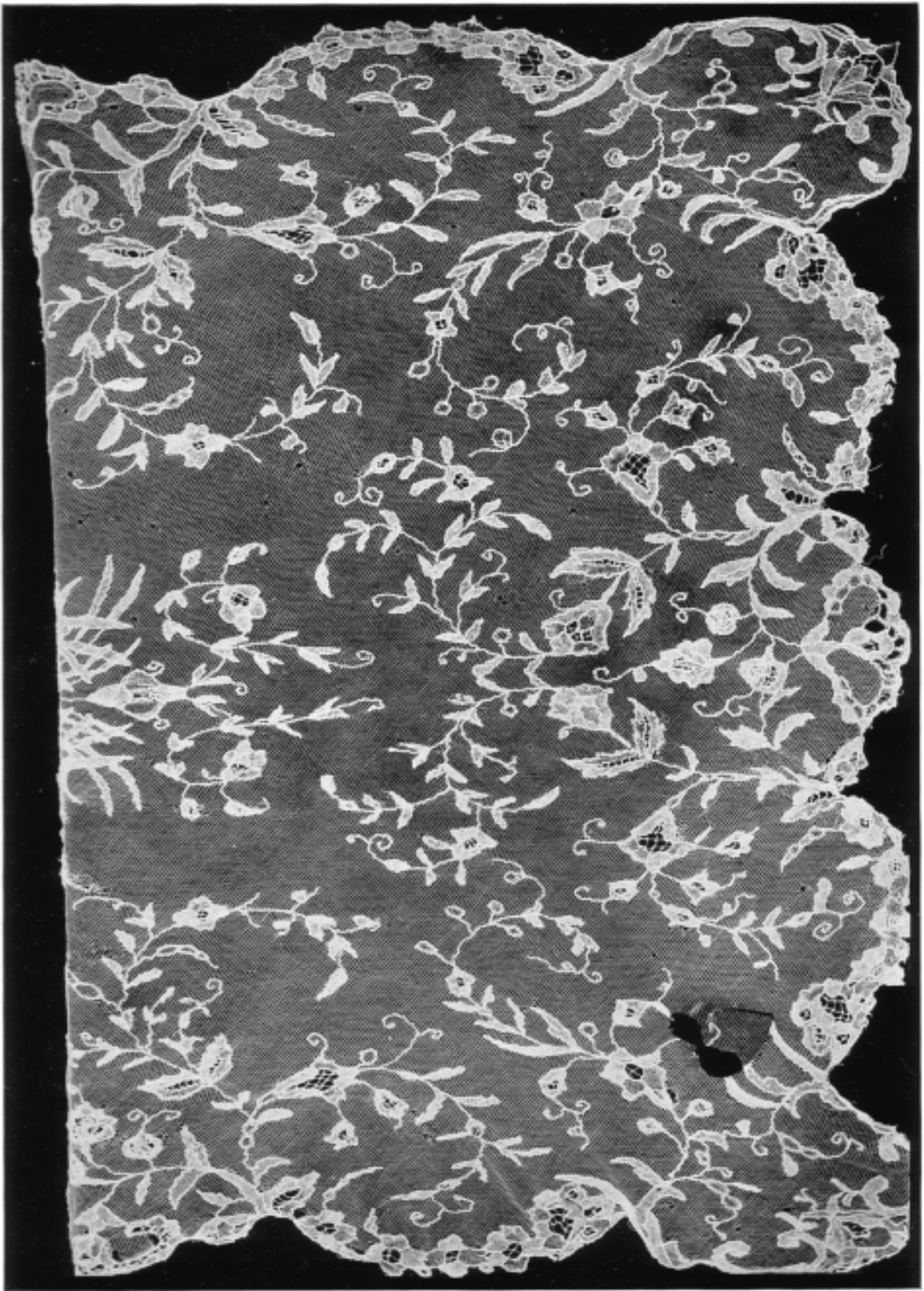


PLATE LXXII. PART OF A SCARF OF NEEDLE-POINT ON NET

Or veil of light needle-point fine stem floral pattern worked on a foundation of machine-made net  
6 ft. x 2 ft. *Brussels, 1840*



PLATE LXXIII. FLOUNCE OF MACHINE-MADE NET WITH PATTERN  
DARNED ON IT

This class of work is now usually called Limerick lace, but it was often made in England and in many places abroad  
3 ft. x 7 in. *Italian, about 1830*





PLATE LXXIV. PART OF FULL-SIZE COTTA OF NET WITH LARGE FLOWER  
PATTERN DARNED IN SILK INTO IT

The work is very evenly done

*French, about 1830*





PLATE LXXV. A SPECIMEN OF THE EMBROIDERED MUSLIN WORK CALLED  
TØNDER LACE

This is formed of two thicknesses of muslin sewn in different patterns by the needle ; in places the second thickness of muslin is cut away when the needle-work is completed. The design is composed of leaf and floral ornaments gracefully shaped and somewhat French in style  
12 in. x 8 in.

*Danish, 18th century*

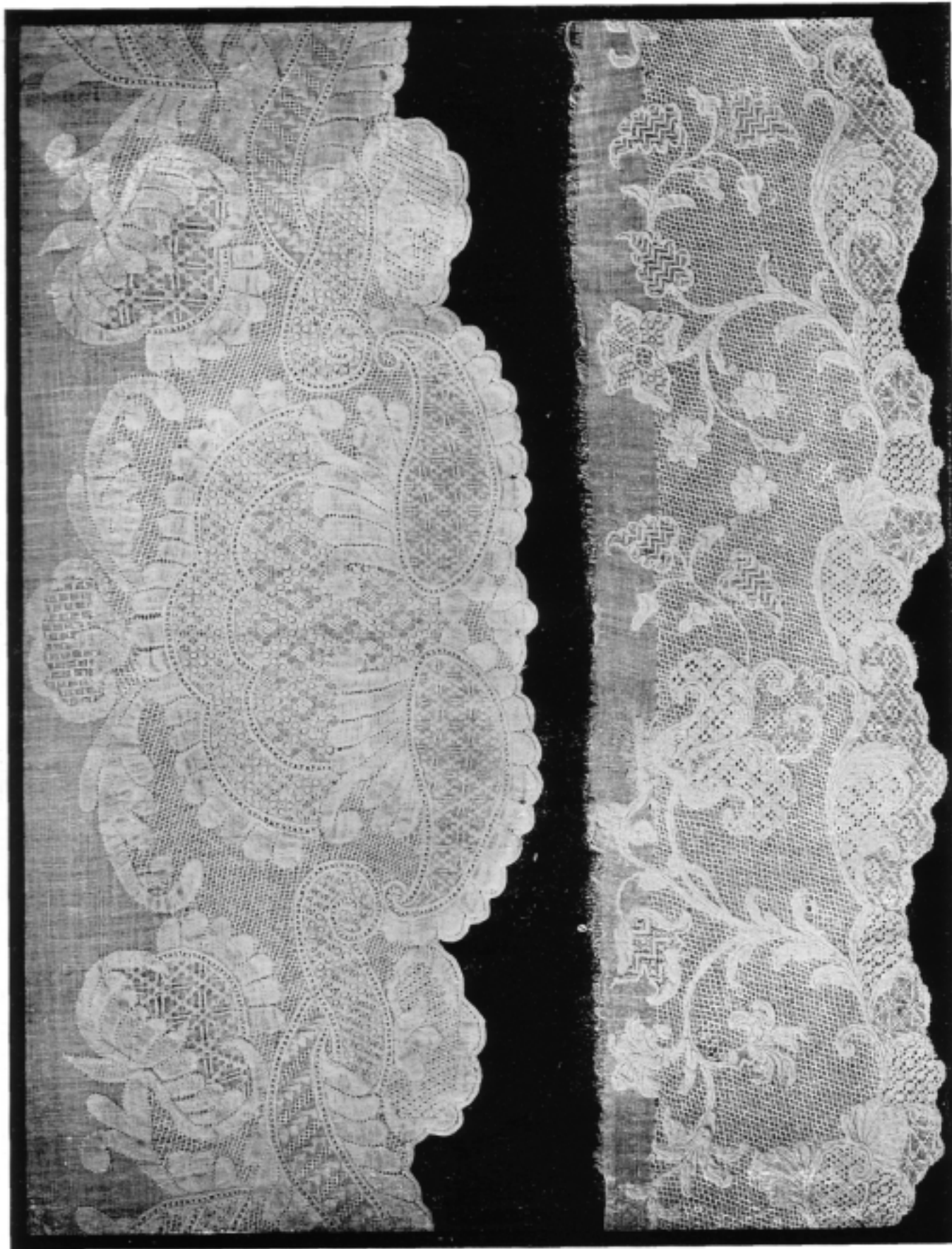


PLATE LXXVI. TWO SPECIMENS OF THE EMBROIDERED MUSLIN WORK CALLED  
TØNDER LACE

In No. 1 only one thickness of muslin is employed : the thicker looking parts the toilé result from the passing of very  
evenly darned threads at the back of it  
In No. 2 two thicknesses of muslin are used. The floral forms, much more slender than in No. 1, are defined with a  
stout thread cordonnet. Together 5 ft. 10 in. *Danish, 18th century*



PLATE LXXVII. THREE PATTERNS OF MUSLIN LACE

From German Bohemia. Two thicknesses of muslin are used. Together 7 ft.  
18th century



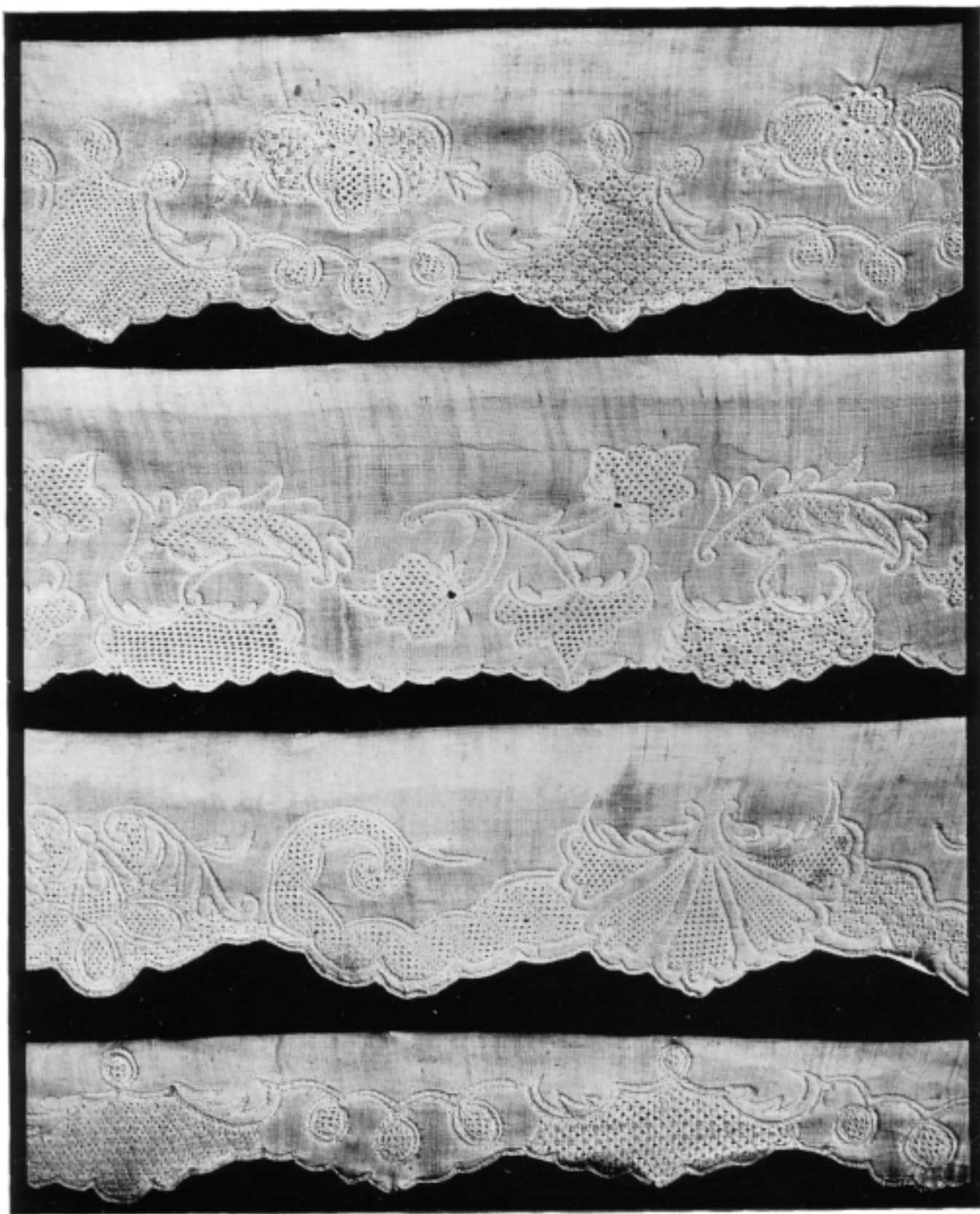


PLATE LXXVIII. FOUR PATTERNS OF DUTCH LINEN LACE

The outlines of conventional floral patterns are in chain stitch, and the fillings very various and finely executed  
Together 8 ft. 9 in. *Gouda, 18th century*

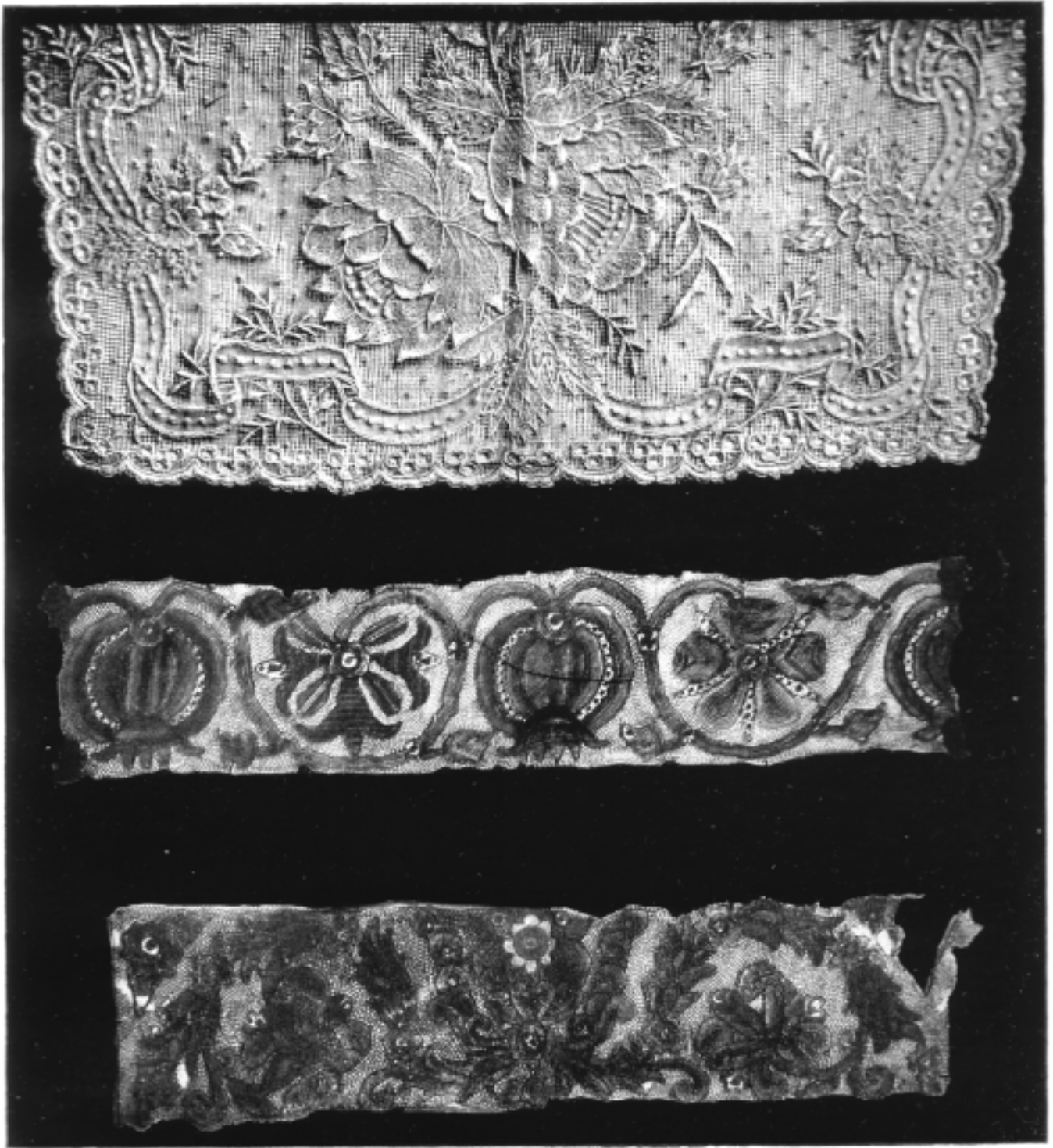


PLATE LXXIX. (1) MANILA LACE. (2 AND 3) LACE WORKED IN NEEDLE-POINT

No. 1. A specimen of needlework called Manila lace, made upon a light cambric-like stuff woven from fibre of great fineness. The flowers are embroidered and the whole ground of square meshes is worked by the needle, in the same way as the tele tirata work *Manila, about 1840*

Nos. 2 and 3. Lace worked in fine needle-point stitches with human hair of different shades—the pattern is evidently copied from the Venetian *English, about 1800*



PLATE LXXX. (1) INFANT'S BAPTISM CAP. (2) A CAP BORDER

No. 1. Infant's Baptism cap with insertions of needle-point lace called Hollie or Holy point ; the design in the crown shows the doves and the pot with flowers reminiscent of the Annunciation  
*English, 16th century*

No. 2. A cap border of Limerick run lace  
*Irish, 19th century*



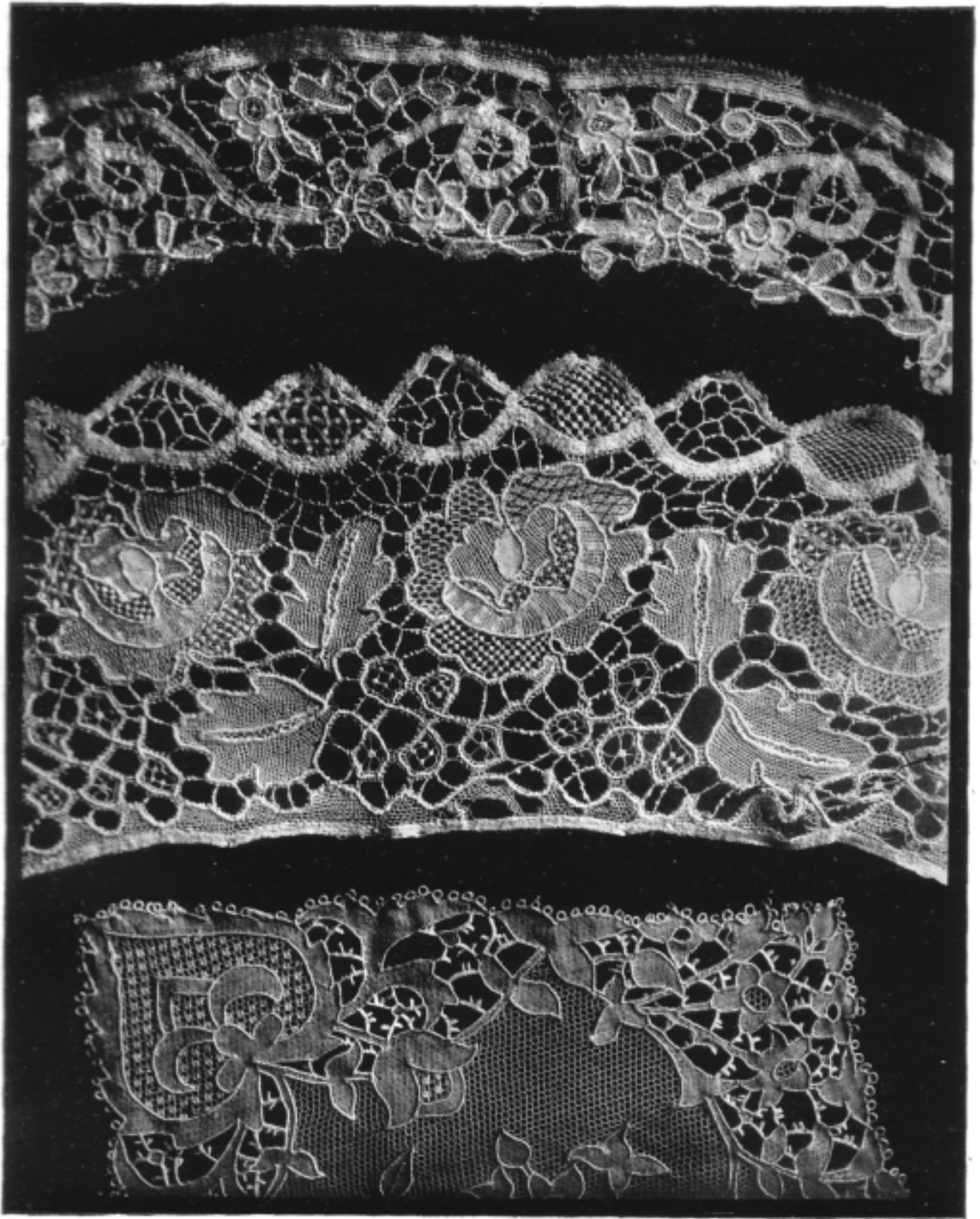


PLATE LXXXI. THREE SPECIMENS OF EARLY IRISH NEEDLE-POINT LACE

No. 1 has a tape introduced, No. 3 is the so-called Carrickmacross lace (first made about 1848)  
Together 6 ft. About 1848

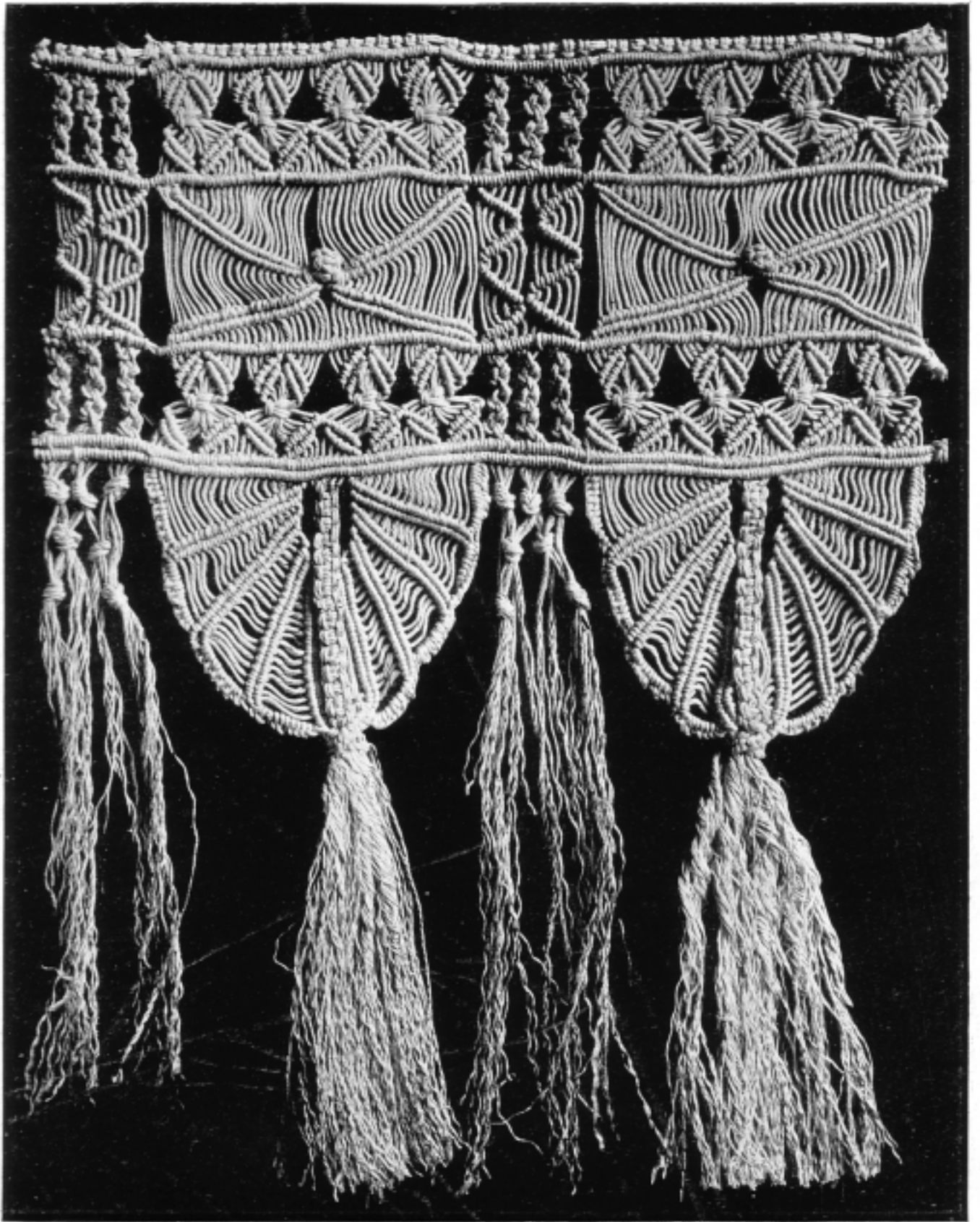


PLATE LXXXII. SPECIMEN OF KNOTTED AND TWISTED STRING OR THREAD WORK,  
CALLED MACRAMÉ

This sort of work is often made by knotting the frayed ends on the edge of a woven material, or else separately by knotting strings or cords of linen or silk, the ends of which are fastened to a small cushion or pillow, but bobbins are not used in this work. 10 in. x 12 in.

*Italian, 18th century*

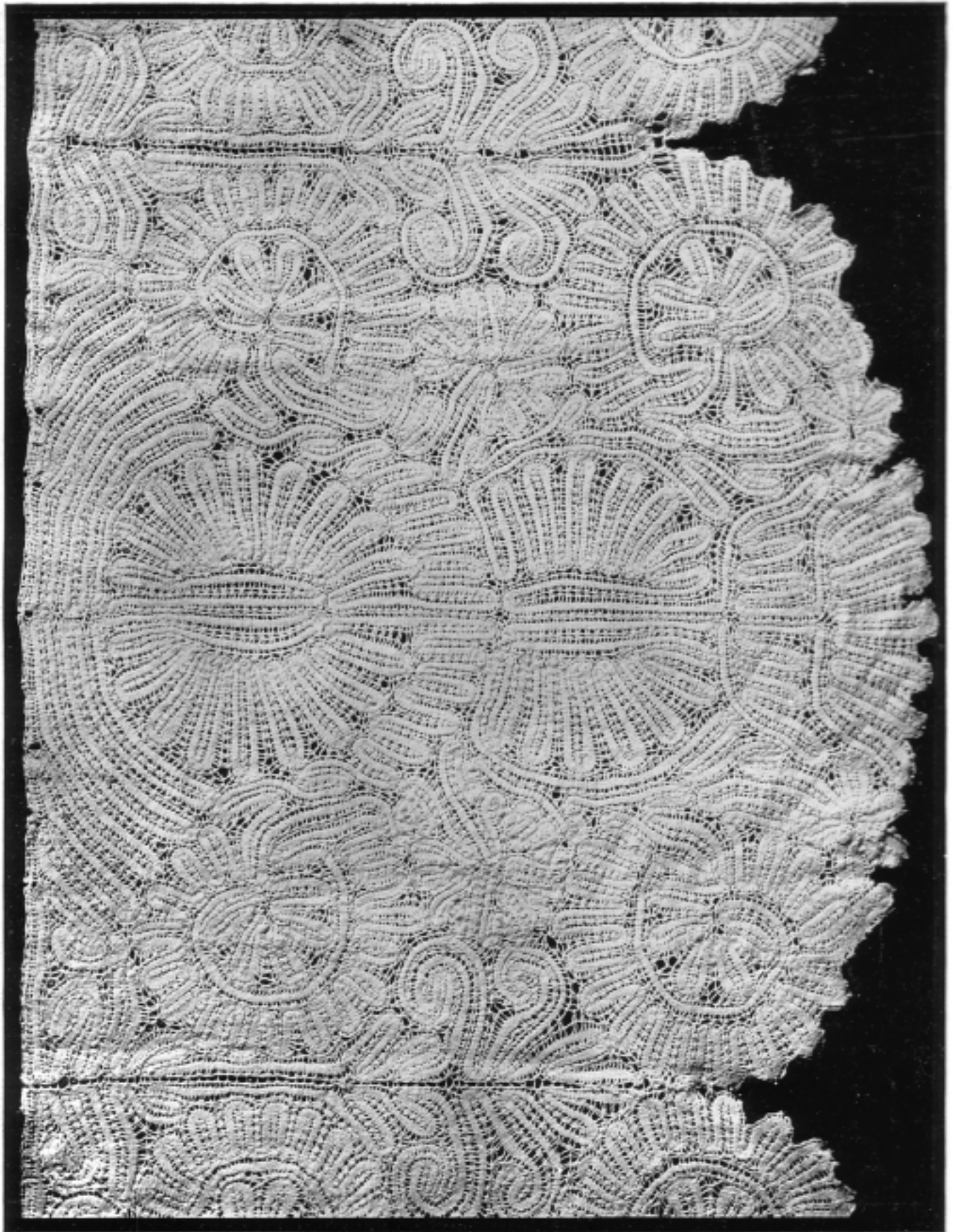


PLATE LXXXIII. FLOUNCE FOR AN ALB OF BOBBIN-MADE LACE

in the making of which a continuous braid is used to form the pattern. The lace is shaped on its lower edge into flatly curving scallops or mitres. 9 ft. 4 in. x 10½ in.

*Maltese, early 16th century*



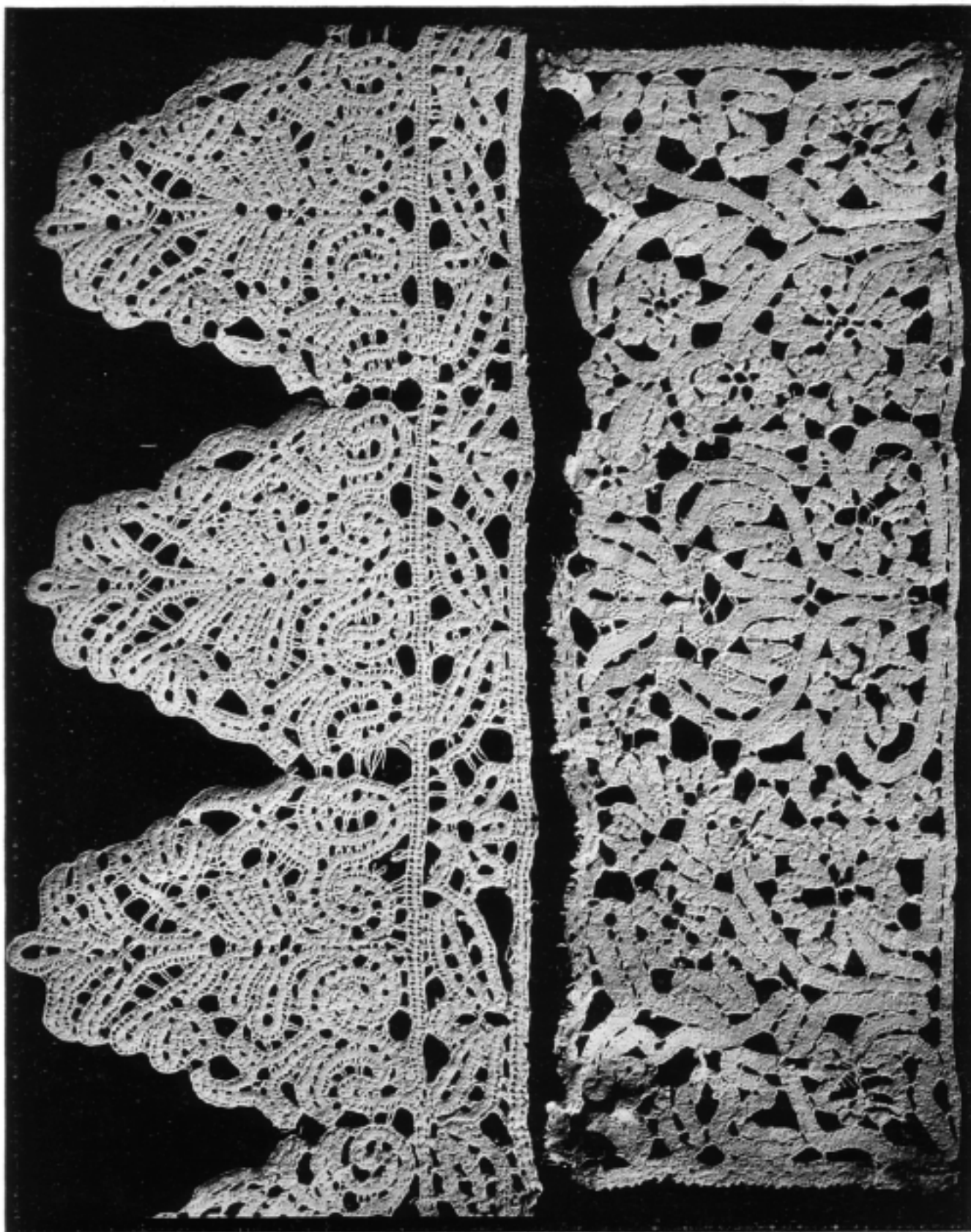


PLATE LXXXIV. TWO PATTERNS OF BOBBIN-MADE LACE

No. 1 a design decidedly Eastern. No. 2 has a floral design. Both are made in the first manner, the pattern entirely carried out with the tape it was begun with, no brides or réseau being added  
Together 4 ft. 7 in.

*Venetian, 16th century*



PLATE LXXXV. FOUR BOBBIN-MADE LACES (SLIGHTLY REDUCED IN SIZE)

No. 1 is peasant lace of the familiar type

No. 2 a fine insertion to ornament bed-linen, with a conventional floral design  
*Italian, 16th century*

No. 3 a similar design in a coarser lace

No. 4 is an early Maltese lace of the 16th century

Together 10 ft. 2 in.

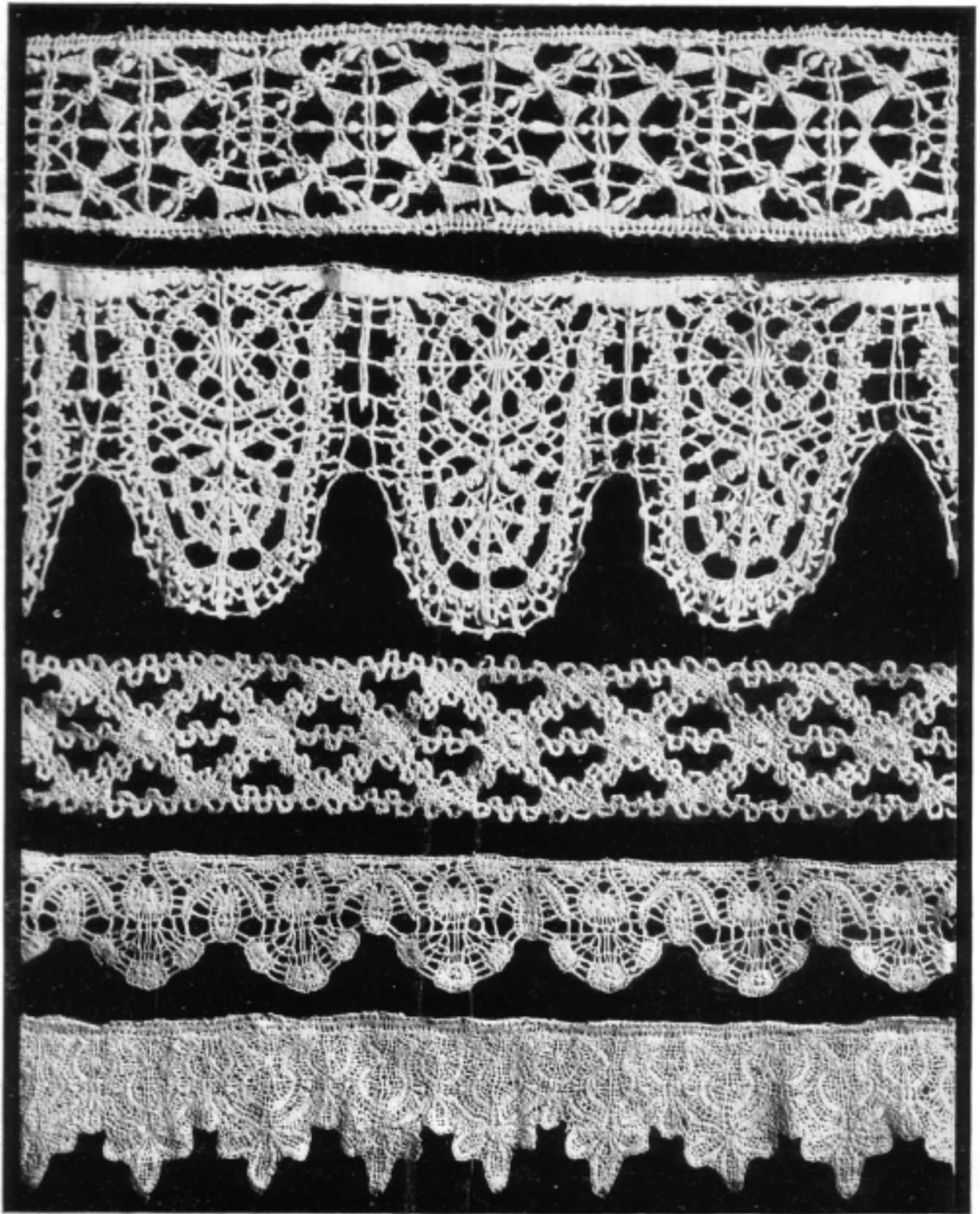


PLATE LXXXVI. FIVE BOBBIN-MADE LACES (SLIGHTLY REDUCED IN SIZE)

No. 1 is a reticello pattern  
 No. 2 is a vandyked pattern in so-called plaited lace  
 No. 3 is a simple plaited lace or gimp  
 Nos. 4 and 5 are very fine examples of early Italian bobbin laces of 16th century. Together 23½ yards

} *Italian, 16th century*



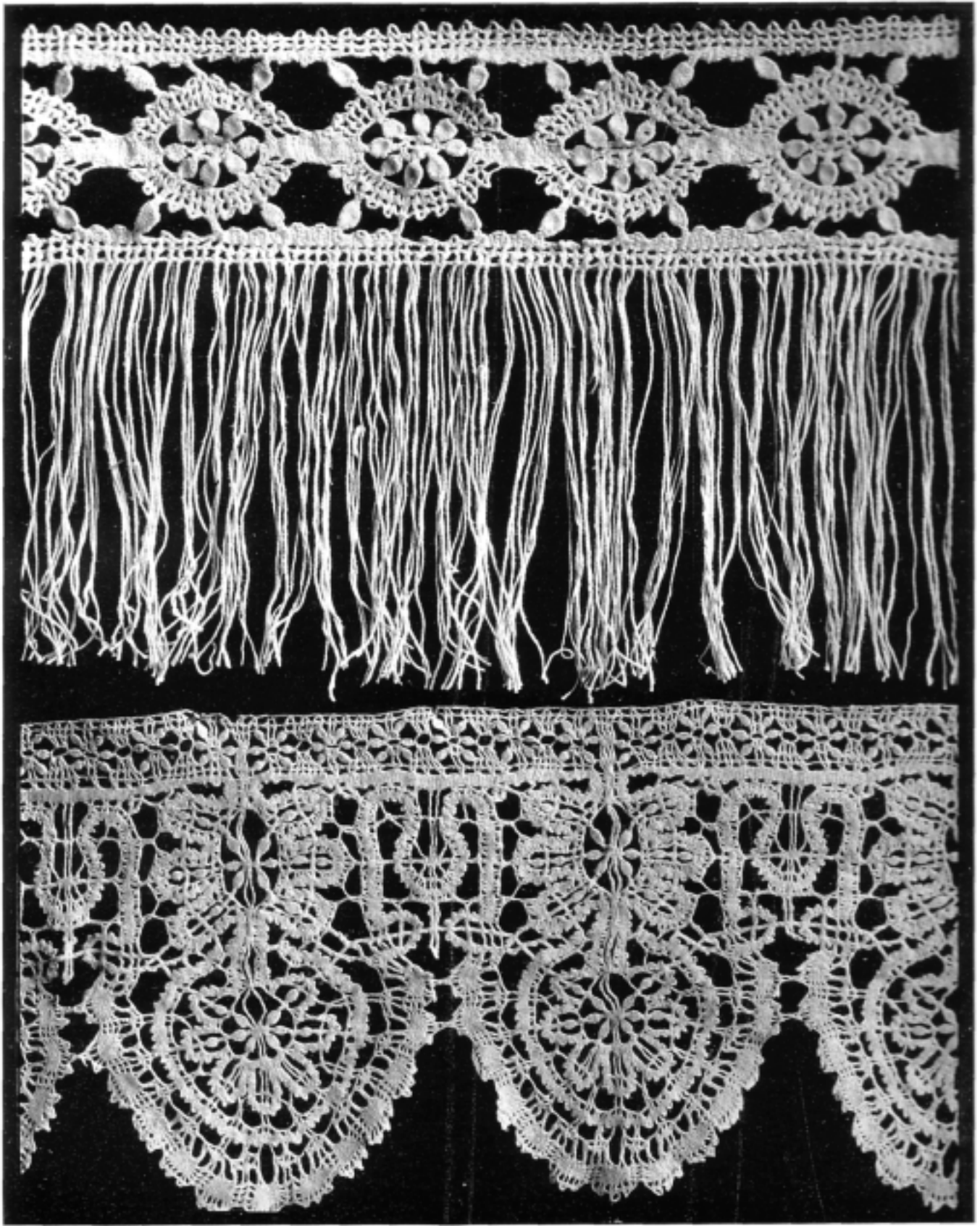


PLATE LXXXVII. BOBBIN-MADE LACE

- No. 1. Fringed edging of bobbin-made lace. In both pieces the characteristic little seed shapes are freely used  
No. 2. Scalloped border of bobbin-made lace called collar lace, in which the ornament is formed chiefly by a continuous narrow toilé or braid. The same threads are used in the whole width of the lace  
Together 3 ft., 2 in. *Genoese, late 16th or early 17th century*

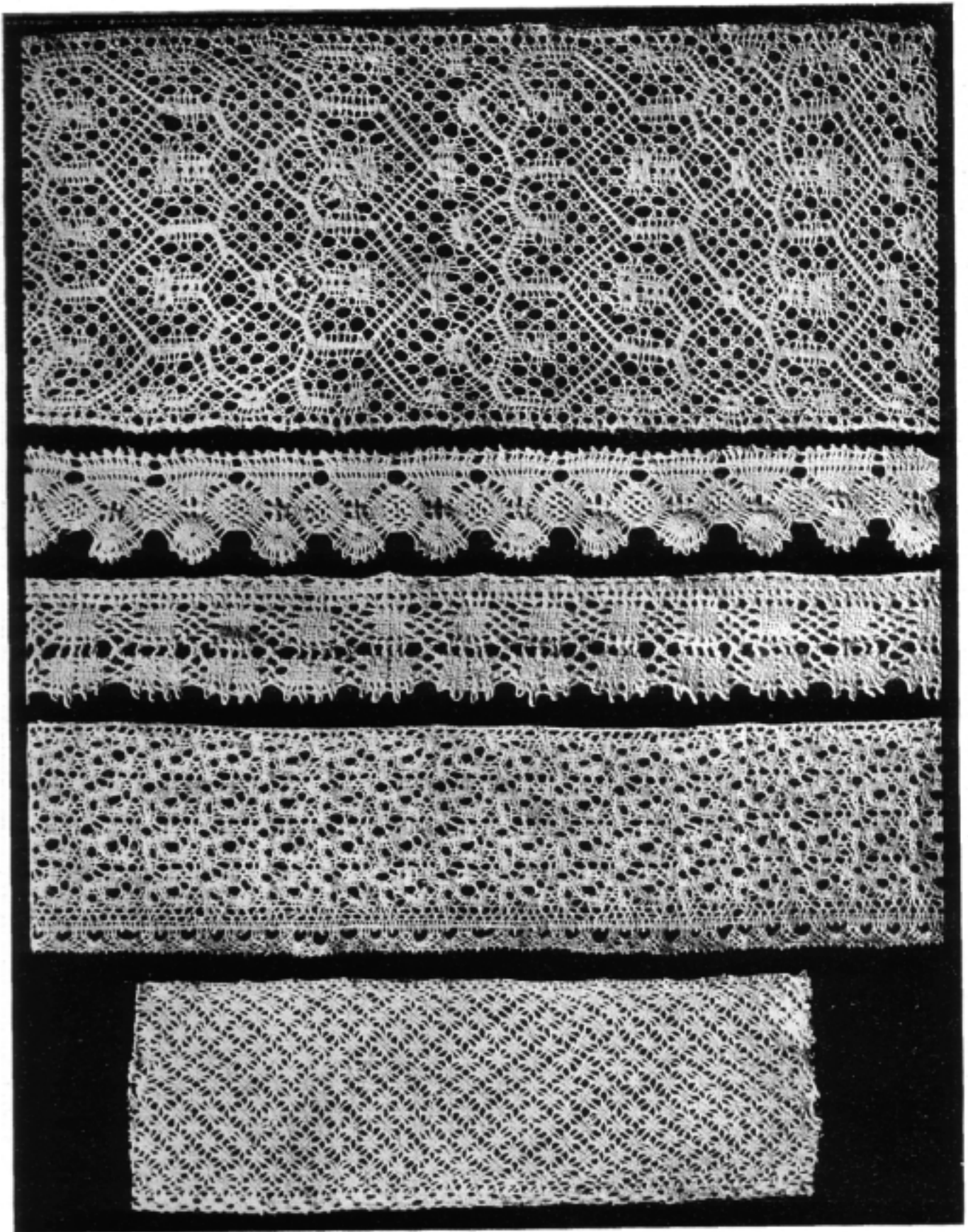


PLATE LXXXVIII. FIVE BOBBIN-MADE LACES (SLIGHTLY REDUCED IN SIZE)

No. 1 a curious early pattern of lace made in Umbria  
No. 4 a lace called in Umbria piedi di gallina

Nos. 2 and 3 are Sicilian peasant laces  
No. 5 a peasant lace called zeccatello

Together 10 ft. 4 in.

*Italian, 16th century*